WASHTENAW COUNTY HISTORICAL SOCIETY - Founded December 17, 1857 MARCH 1994

WASHTENAW IMPRESSIONS

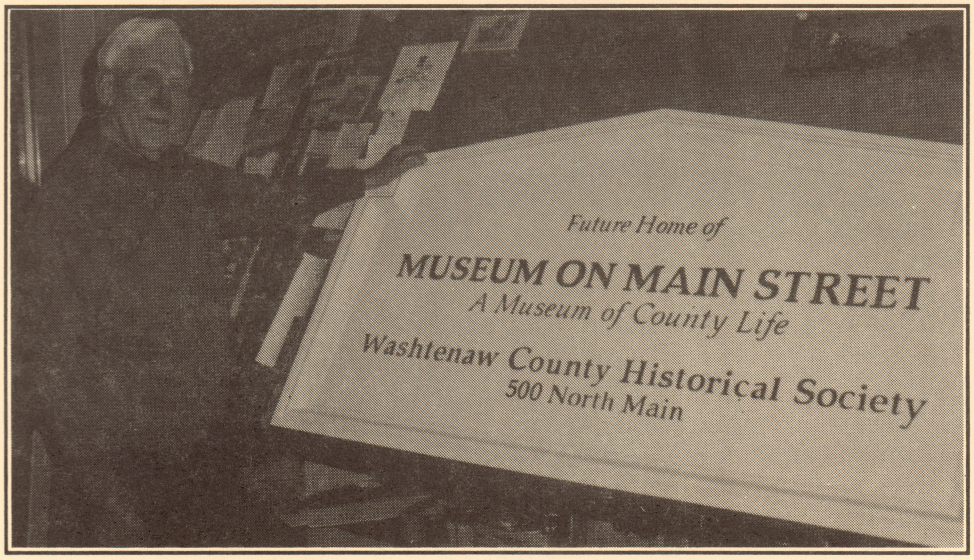


Photo by Karen O'Neal

Local artist Milt Kemnitz with one of the signs he lettered for the Museum.

MUSEUM EXTERIOR PRETTY MUCH SHIP SHAPE; NOW INTERIOR NEEDS EXPENSIVE MECHANICAL SYSTEMS

The next work that we need to tackle at the MUSEUM on MAIN STREET will take place on the interior of the building. This will include the installation of the mechanical systems: heating, cooling, plumbing, electrical, sprinkler (for fire protection) and security systems.

Some work has been done on the interior. A new stairs to the basement has been built. The dry wall, put over the plaster walls at some point in the house's history, has been removed. The original floors are now exposed. The space is framed in for the museum shop (see photo on page 8) and handicapped bathroom.

Before anything further can be done to finish the interior, the pipes, wires and ducts that go in the walls need to be put in place, along with the equipment necessary to generate and distribute heat, air conditioning, hot and cold running water and electric lights.

The basic building systems we take for granted today were not a concern in

continued on page 8

FOR A WWII NOSTALGIA TRIP COME TO 'STAGE DOOR CANTEEN 50 YEARS LATER' AT COBBLESTONE BARN

The Cobblestone Farm Barn, 2781 Packard road, Ann Arbor, will be transformed into a 1944 USO atmosphere for WCHS's spring fund raiser, "Stage Door Canteen Fifty Years Later" at 7:30 p.m. Friday March 25. Proceeds will benefit the WCHS museum.

The 16 piece Saline Big Band will play for dancing. Judy Dow Alexander will sing World War II songs. There will be a jitterbug demonstration and contest plus refreshments, door prizes, a raffle and a surprise or two.

The USO (which stood for United Service Organization) canteen was where civilian volunteers entertained military service men with music and refreshments—sandwiches, doughnuts, coffee and such.

If you have a World War II uniform or 1940s clothing, you are encouraged to wear it to add to the fun.

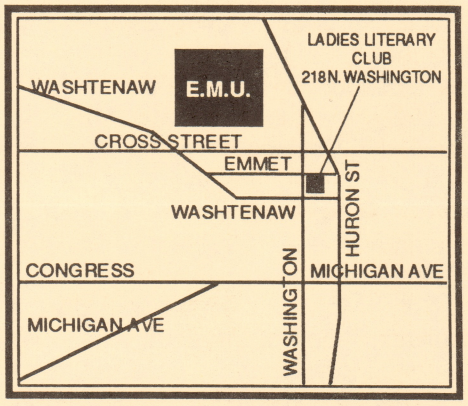
Reservations, $35 per person, should be made by March 15. Information: Gail Bauer, chairman, 475-8384.

Prepare for a nostalgia trip and help WCHS in the battle to establish a museum. "V" for Victory!

WCHS YPSILANTI MEETING TO HEAR PROF. MCLENNAN TALK ABOUT HURON MILLS

Professor Marshall S. McLennan, director of the Eastern Michigan University graduate program in historic preservation, will give a slide talk on "Mills Along the Huron River in Washtenaw County" at the Sunday, March 20 WCHS meeting.

The meeting will be in the Ladies Literary Club at 218 North Washington in Ypsilanti. The club's Greek Revival house was built in 1843 by Arden Ballard for William and Sara Davis. The club, founded in 1878, bought it in 1914. The house is on the National Register of Historic Places.



Take Washtenaw Avenue past the landmark Ypsilanti water tower to Washington Street, turn left one block to club house at corner of Emmet. (Do not turn right with business route traffic at Hamilton.)

From I-94 take exit 183, Huron Street, north through downtown, to Washtenaw, turn left one block to Washington, right to Emmet.

Parking on street and usually in nearby church yards—Presbyterian across Emmet, Methodist, 209 Washtenaw between Washington and Adams. Also behind old high school on Cross Street, one block north.

'STAGE DOOR CANTEEN FIFTY YEARS LATER'

Museum Benefit

7:30 p.m. Friday • March 25, 1994

Cobblestone Farm Barn

2781 Packard Road • Ann Arbor

ANN ARBOR'S FOREST HILL CEMETERY:

LEADING GOTHIC REVIVAL ARCHITECT DID ENTRANCE

The Gothic Revival entrance structure to Ann Arbor's Forest Hill Cemetery looked as if it could be the work of Gordon W. Lloyd, probably the most important, preeminent architect in "the West" in the 1860s and '70s.

But the name James Morwick as builder and architect was inscribed on the building. ("The West" refers to Michigan and other states of the old Northwest Territory.)

Sally Bund, WCHS February speaker and student of historic preservation at Eastern Michigan University, had the assignment of picking one historic building and doing an architectural analysis.

She picked the cemetery entrance, her favorite building in Ann Arbor.

She thought its historic significance would be "greatly enhanced by knowing that it had been done by this very famous Gothic Revival architect."

She knew Lloyd had designed St. Andrew's Episcopal Church, the First Congregational Church and Harris Hall in Ann Arbor and probably the Alonzo Palmer house (205 North Division Street).

Yet, Morwick's name was on the building. One of the county histories credits Morwick and so, indeed, does the new second edition of *Historic Buildings, Ann Arbor, Michigan*, 1992.

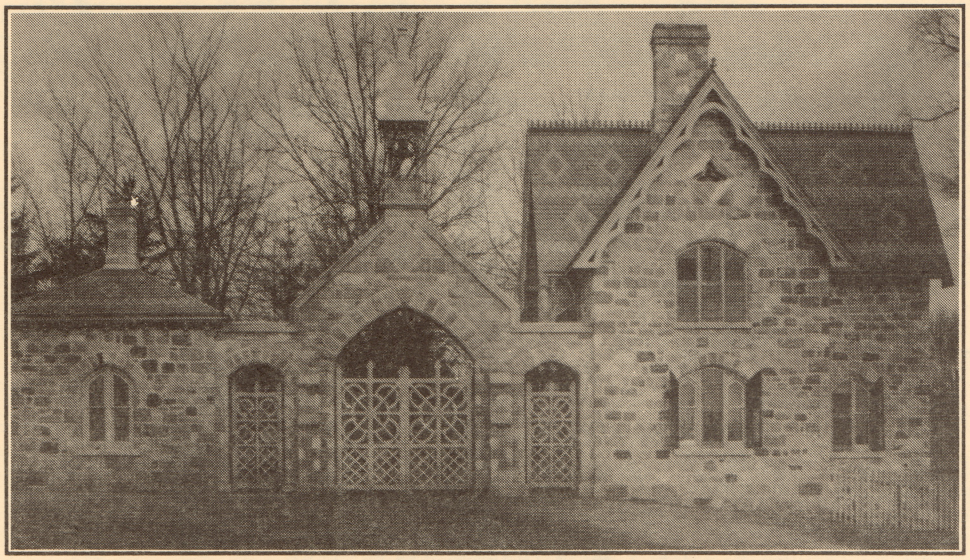
The staff at Bentley Historical Library on the University of Michigan North Campus helped her "uncover every conceivable document that might tell if Lloyd had been the architect."

"There was a great deal of information about him in regard to his other Ann Arbor structures but not of Forest Hill's

She returned to the cemetery office and Roscoe (Rocky) Flack, cemetery superintendent, opened up a thick, dusty, leather-bound tome.

Under May 9, 1874, in the Board of Directors' minutes, it said, "We have decided to undertake the hiring of Mr. James Morwick to be the builder of this building with the specifications and plans of Gordon W. Loyd (sic)."

She was very excited. Apparently Morwick was a builder who also called himself an architect. (He had also recently built the chapel addition at St. Andrew's Church and the Palmer house according to *Historic Buildings*.)



Photos courtesy of Sally Bund

Forest Hill Cemetery's Gothic Revival style gate house before 1910 and 1916 additions to house, office. Note fancy wood gates, now replaced by iron gates.

To set the context, she then discussed the rise of the 19th century rural, romantic cemetery in America. The first was Mount Auburn Cemetery, 1831, in Cambridge, Massachusetts, which she visited last October.

"It was because of the whole romantic revolution and changing concepts about death, melancholy and meditation, that the great rural cemeteries like Mount Auburn, Laurel Hill in Philadelphia and Greenwood in Brooklyn, New York, were founded.

"This cemetery that we have in the midst of our town is very much designed on the same principles as Mount Auburn in Boston. In fact, some of the avenues are named after Mount Auburn avenues.

"In order to understand this park-like landscape space, we need to look at earlier cemeteries.

"I'm sure many of you have visited colonial graveyards of the 1600s and 1700s. They are usually associated with parish churches. They are laid out in grids and usually very crowded. The early plate stones are often laid in rows. There was very little interest in those days in providing access to the grieving family or the public.

"Records indicate that many Boston graveyards were used for pasturing cattle—in fact, farmers paid to do so—apparently the grasses were particularly good.

"But you can imagine the sanitation problems, which in the 17th and 18th centuries were not of major concern to struggling people just trying to get things together.

"Frankly, odors did not concern them, garbage in the streets did not concern them as they tended to concern people in the beginning of the 19th century when more people became literate. There were more jobs and wealth became a major factor in how people wanted to commemorate the passing of loved ones.

"In the early colonial cemeteries we often see death heads and skulls with wings on the plate stones, indicating the duality of good and evil. The funerary symbols were very grim. They tell you about life's difficulties, about mortality and a little bit about Calvinistic predestination.

"As we get into the later 1700s we begin to see cherubs, indicating a little bit of lightening up."

"Up until about 1800 most of the cemeteries were extremely cramped. Sometimes bodies were piled many layers deep. Sanitation was a major problem as, indeed, it was in London and Paris.

"European writers started to talk about the deplorable conditions not only in graveyards but in cities in general. In Boston, the population had tripled from the end of the Revolutionary War to the 1820s.

"About 1823 there was actually a burying ground crisis in Boston. The leaders of the town decided something had to be done to open up the cemeteries, make them pleasant. This went with the brand new cult of melancholy which was taking the world by storm.

"Writers abroad, preachers here, were starting to say we should think of how people grieve. We should say that melancholy is the ideal expression of emotion about death and, therefore, we should give a grieving family a place where they can meditate and look at beautiful objects.

"They tried to integrate the sense of dying with the natural evolution of life and death. Therefore, we have the beginnings of the great, romantic, rural cemeteries.

"There also came the evolution of English landscape forms which I spoke of a year ago when I talked about the Arboretum. They designed these cemeteries with the same naturalistic design principles that the English had been using since the mid-18th century."

She showed a slide of the Egyptian Revival style gate at Mount Auburn. That style was supposed to elicit a sense of immortality, a sense of the permanence of civilization. Early 19th century Bostonians considered Egypt the first great civilization. She pointed out the huge cornice and columns with lotus leaf capitals.

"Laurel Hill in Philadelphia, the second great rural cemetery, was founded in 1836. I am from Philadelphia and have relatives buried there so I was very interested in visiting and talking with my father about this.

"My father's family were Quaker. The Quakers you know were very modest, didn't like a show of any kind, no ostentation.

"My dad tells a story of the ire of his mother, my grandmother, who, upon visiting the cemetery once when he was a small child, became infuriated because a Philadelphia beer baron had erected a giant mausoleum next to this very restrained little Quaker plot.

Gordon W. Lloyd, noted 19th century architect

"There is an abundance of these very monumental, if not ostentatious—that's a matter of taste--monuments to the very wealthy people of Philadelphia. I see far fewer of these overlarge monuments at Mount Auburn..

"There they tend to be tucked into hillsides and placed in a little more restrained manner. Maybe with the Puritan background of New England they catered to a simpler style.

"When you get into the 20th century, monuments begin to shrink. They started small, they got very large with the wealth of the industrial revolution, and then, into this century, with the arts and crafts movement and new attitudes about death, gravestones have come way down and, now, in many memorial parks they are flat on the ground.

"Dr. Jacob Bigelow founded Mount Auburn because of his strong feelings that they needed more sanitary conditions and a place where people could come to appreciate the patriotism of their lost ancestors who fought for our country and gained our independence.

"He even thought the cemetery should tell you something about the country's history and should teach good values. This is a far cry from the purely functional 17th century graveyards.

"Bigelow was quite a renaissance man—doctor, scientist, horticulturalist. Many of the leaders of Boston in the early 1800s were these renaissance men. They, along with Joseph Story, Nathan Hale and others, founded this amazing cemetery. It is one of the most breath-taking landscaped spaces I have ever encountered."

She showed an 1839 engraving of the layout of Mount Auburn. "What immediately strikes you are the curvilinear lines and use of the topography. A round space tends to be a hill or knoll on which you will probably find a rather large monument.

"Each of the avenues is named after a tree—willow, beech, walnut. And all the little curving pathways were named for shrubs—spirea, weigela, lilac—beautiful names in a dramatic landscape with gorgeous vistas and wonderful natural use of water.

"People came to Mount Auburn and Laurel Hill in droves. These were the first self-consciously controlled permanent landscapes that we had in this country.

Andrew Jackson Downing, the famed writer of the 1840s, said 60,000 people a year would come to visit Mount Auburn. There were no city parks. In fact, Mount Auburn and Laurel Hill were the pre-cursors of the great city parks movement later in the century.

"People tell me that they love to walk around Forest Hill to enjoy the beauty of it."

"Some of our most famous leaders, literary and governmental, are buried in Mount Auburn—Charles Finch, the famous architect, Isabella Gardner, Oliver Wendell Holmes, Winslow Homer, Julia Ward Howe, Henry Longfellow, Harrison Gray Otis, B.F. Skinner, the psychologist, and Charles Sumner, who was an ancestor of mine."

"Sumner was a great abolitionist, the man who was clubbed on the floor of the Senate for his anti-slavery views."

Coming back to Forest Hill, she showed an 1858 map from Bentley Library of its layout done by Col. James Glenn of Niles. Glenn was a civil engineer who also laid out the city of Lansing and was involved in building the Soo Locks.

"I'm sure you are instantly struck by the similarity of the layout to Mount Auburn—the curving lines, the little triangular intersections, the fact that every avenue except one has the same tree name as one at Mount Auburn.

"Forest Hill was founded in 1856 by William Maynard, famous founding father of Ann Arbor with a group of other prominent citizens of the time. It actually opened in 1859."

The cemetery is bounded by Geddes (south) and Observatory (west). The

entrance is on Observatory at Geddes.

With a picture of Wystan Stevens, local historian, leaning over a monument to the Mozart family, Ms. Bund noted that Stevens does a "fantastic, entertaining tour of the cemetery each fall, telling history of the people buried there."

"There are beautiful views wherever you are in Forest Hill, even on a snowy day—the intersecting of the curving avenues, the hill side dotted with gorgeous trees, beautiful monuments. It's very restrained, nothing ostentatious or overdone.

"The fact that this cemetery is historic, that it is a replication of famous Mount Auburn, that it represents a way of thinking in the 1850s, '60s and '70s about death and about enveloping those who remain with some kind of consolation—I think it is a beautiful statement and we must preserve it.

"When I visited St. James Church on Grosse Ile, one of Lloyd's churches, the secretary asked, 'Haven't you met Mrs. Upton, Gordon Lloyd's great-granddaughter? She lives in Ann Arbor.'

"I called her and she shared with me a few of her understandings about her great-grandfather and a picture of him." (Anne Upton and her sister, Betsey, were in the audience.)

"Gordon Lloyd was born in 1832 in Cambridge, England. At the age of six he came to Sherbrooke, Quebec, with his family. At about age 15 his father died and the family returned to England.

"He lived in London and studied at the Royal Academy there. He apprenticed with his uncle, Ewan Christian, who was president of the architectural society and quite involved with Gothic church architecture.

"Lloyd traveled into northern Europe to look at medieval cathedrals and found the Gothic architecture particularly wonderful in the emotion that it elicits from the viewer."

He came back to this continent in 1858 and settled to work in Detroit. He lived weekends just across the Detroit River in what is now called LaSalle, Ontario.

"Until about 1873, when a panic hit, he was among the most preeminent well-known architects of his day. His work with churches was particularly lauded.

"Following the panic, when less church work was being done because congregations couldn't afford it, he launched into other forms and styles of architecture—residential and commercial.

St. Andrew's Episcopal Church, Ann Arbor, 1868-69

"He was never encumbered by having to be totally historic in his detail. He was known for his solidity and monumentality of form and his great restraint of detail.

"The Forest Hill gate house is my favorite in Ann Arbor and I don't know why. What it has always elicited from me is a magical sense. I don't know if it's the sort of old world bell cote on top that reminds me of fairy tales, or the gingerbread Gothic Revival trim or the majestic triple portal similar to church Gothic architecture.

"It creates for all of us a special romantic sense as we enter this very sacred ground. To some it's a religious sense, because, while not denominational in any way, there is a spiritual sense, a sense of uplifting, perhaps of aspiration, perhaps of hope, perhaps of the after life—all that is conveyed intuitively in Gothic architecture.

"But on the right you have a sexton's house, not a church, with its cross gabling, a quatrefoil in the ventilation space, the pointed windows, the upward lifting aspect of the chimney, the bell cote and another chimney.

"We also have high Gothic polychromatic tile work on the roof that you also see at St. Andrew's and First Congregational Churches and some iron cresting on top, some of the last in Ann Arbor. All in all, it is a very Victorian Gothic Revival structure.

"As I looked at it further, I was perplexed by the melding of a very domestic Downingesque romantic, rustic house architecture and this cathedral-like structure in the middle, even in its simplicity."

A kitchen was added to the house in 1910 and in 1916 the office was doubled in size, apparently because the cemetery was getting into the mortgage business. The second office window is enclosed with stone, probably for security reasons.

She noted the lozenge or diamond pattern within stripes on the roofs. In a photo, probably pre-1890, there was an ornate, probably wooden, gate, more striking than the iron gate there today.

Flack, the cemetery superintendent, recalled seeing one of the old gates in deteriorating condition in one of the attics. Those gates were quite a fancy contrast to the simplicity of granite boulders which were taken out of fields near Ann Arbor.

"In recent pictures we don't see the sharp points of the small Gothic lancet tip windows which are now covered with storm sash. You can see them inside.

"Observatory Street used to come right up to the entrance. In the 1960s the street was lowered and now there is a retaining wall and the need to go up three or four steps to go in the portal entrance.

"When they doubled the size of the office they took the one lozenge off the front (street) side and put it on the back. I guess that looked better than having just one on each side."

"The mortar color is different on the office addition—more pinkish than the original."

She showed the inscription of James Morwick's name on the building. "He was quite well known in his own right. He also built St. Andrew's Church and the Palmer house."

She showed a view of the south facade of the sexton's house with its 17 foot wide gable, similar to the west one, and noted the varied hues of the granite boulders.

"The polychromatic tile was mostly reserved for special, public buildings. It's rarely seen on a Gothic Revival residence.

"Another feature that I love is its

whimsicality. One writer described Lloyd as having a light-hearted touch, a great sense of humor. It sometimes came through in his work.

"Here we have these abstractions of Gothic symbols—little trefoils and quatrefoils which you will see in some of his other buildings—quite a whimsical motif on a very serious structure. I think it lightens the mood and gives one a very mystical sense.

"My favorite part is the bell cote which you will see on other buildings of his. It's a sort of witch's hat copper roof with a cast iron foliated trefoil design and a beautiful finial on top. This bell was rung at funerals.

"In a book on cemeteries I read a chapter on entrances. In fact, there were a lot of Gothic entrances to these cemeteries. So I went on a pilgrimage to find as many as I could and see how much we could relate Lloyd's work to what was going on around him:

Greenwood Cemetery, Brooklyn, New York. Very fancy Gothic entrance, 1861, by famous Gothic architect, Richard Upjohn. Double portal, buttresses, crocketed pinnacles, polychromatic tile roof, with iron cresting on top. "This was quite early. It could be that Lloyd and other architects had seen this one."

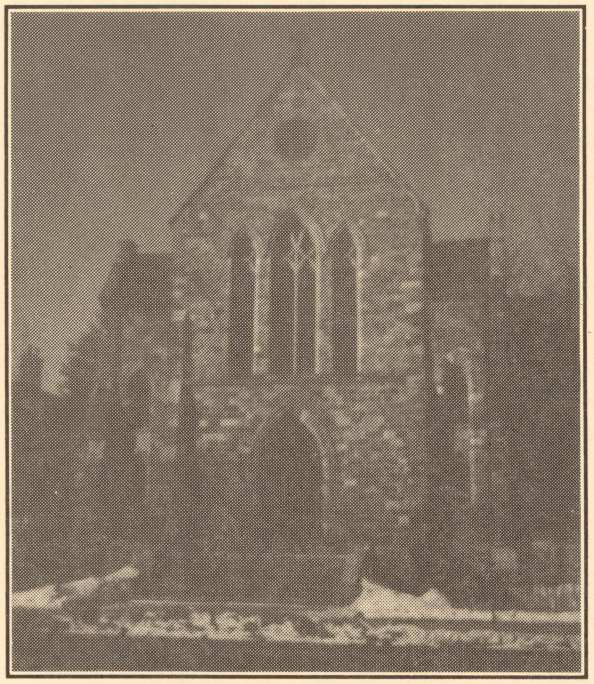
A Newark, New Jersey historic cemetery, enclosed by the inner city, falling into decline. "They said they are not burying people there any more. Of all the entrances I found, this one reminded me most of Lloyd's at Forest Hill, not because of it's exact form but in it's feeling.

"It had a witch's hat on quite a large arcaded belfry, not a strict Gothic arch but similar, and a whimsical, almost old world sort of Hansel and Gretel house."

Woodland Cemetery, Cleveland, Ohio, 1870, designed by Joseph Ireland. Form similar to Forest Hill, "but more medieval, heavier, a little more somber. It has tri-partite portal, stone bell cote, with a chapel on one side, a waiting room on the other."

"Lloyd was building St. Paul's Church in Cleveland then and finished it in 1875. He and Ireland were contemporaries and might even have been collegial in some aspects, even though Forest Hill's entrance was done four years later."

"In 1866 the Forest Hill building committee had decided to commission an architect for the building, so it could be that Lloyd started work on it quite a bit before 1874, when money was finally available to build, so I don't know which design came first.



First Congregational Church, Ann Arbor, 1872.

"When I called the superintendent of Woodland Cemetery to ask to come, he said, come but bring a friend or a dog. I said, 'Why.' He said, 'It's very dangerous. I will meet you and don't you dare get out of your car until you see me.' I brought my hundred pound Labrador.

"We went to look at the entrance. Suddenly a pack of inner city wild dogs appeared and started to come after my dog. He got put back in the car.

"In spite of that experience, this cemetery, even in the dead of winter, has a wonderful feeling, an ethereal, spiritual quality to it, " she said.

A sculpture on the grave of Frieda Schubert there is pictured on the front of her book about cemeteries.

Erie Street Cemetery, Cleveland. "The oldest and most historic, on land given by Mr. Case of Case Western Reserve University." Has triple portal entrance, with pointed arches, Gothic pinnacles, 1860s.

After seeing these, she started noticing cemetery entrances everywhere.

Elm Lawn Park Cemetery, Bay City. Romanesque Revival with rounded archway.

Elmwood Cemetery, Detroit, the only other entrance she could find by Lloyd. "Cathedral -like deep arched gable, high style, medieval in look, 1882."

"Many Michigan governors and Civil War heroes are buried in Elmwood as is Gordon Lloyd. He died in 1904 and was buried there in January 1905."

Other Lloyd buildings in Ann Arbor;

St. Andrew's Episcopal Church, Ann Arbor, 1868-69. "Like the cemetery entrance, it is done in local stone, cut in square form and laid in straight courses across the building. It has a very Gothic tower with arcade and battlements on top. While the tower wasn't put in until 1903 it was constructed according to Lloyd's original specifications."

"Love Root Palmer, Alonzo Palmer's second wife, gave the money for the tower

"St. Andrew's facade has three long lancet windows and quatrefoil ventilation. Lloyd used cast stone, a new technique at the time, in some of the string courses that go around the building and some of the trim.

"The church has a central nave and side aisles with clerestory windows. Outside we see buttresses, polychromatic tile and cast iron cresting."

First Congregational Church, Ann Arbor. Built in 1872, five years later than St. Andrew's. "You see the same boulder stone, buttresses and polychromatic tile roof with lozenge pattern and a steep pointed window in front."

Alonzo Palmer house, 205 North Division, Ann Arbor. "We don't know for sure that the Palmer house was Lloyd's but many clues tell us it might be."

"Alonzo Palmer originally lived in an 1855 square house to the back of the present Division Street house. When he married Love Root, a wealthy Easterner in 1867, she asked that the more elaborate Gothic front be put on the building as it faced Division.

"The house is just up from St. Andrew's Church where Alonzo Palmer was a vestryman. The house addition was put on at the time St. Andrew's was being built and it was also built by James Morwick.

"It stands to reason she would have Lloyd design the building. Wystan Stevens feels quite sure it is by Lloyd. Susan Wineberg, co-author of *Historic Buildings*, agrees it is probably Lloyd's but we haven't found that piece of paper where it's written down.

"On the side of the building you see the Gothic gables with bargeboard trim, even on a little dormer window, and the same quatrefoil cut outs we see on the half gable at Forest Hill. They are not unusual but quite distinctive."

Harris Hall, Huron and State Streets,

Ann Arbor, 1886. "After the panic of 1873 very little Gothic work was done. Lloyd did this building in Romanesque. In keeping with it's function as an Episcopal student center and parish hall, it was not a wildly elaborate building but it has some typical Romanesque elements—half circle arches, windows grouped in series and brick with contrasting horizontal masonry courses.

"There was some thinking here that the Gothic Revival Wheeler and Douglas houses were his, but they were finished a little before he arrived in this country."

Lloyd buildings elsewhere:

St. James Church, East River Road, Grosse Ile, 1860. "A supreme example of Carpenter Gothic with board and batten siding and scalloped bargeboard trim. It has a wooden bell cote.

"Down the street from this church he did a Downingesque residence for friends, Samuel and Elizabeth Douglas.

"Lloyd was interested in how a residence functioned for people who lived in it. He wanted to be sure it was lighted well, ventilated well, heated well. We often see bay windows in his buildings."

Christ Episcopal Church, Detroit, 1863. "This is the oldest continuously meeting congregation on the same site in the city. The church is made of limestone with darker sandstone trim."

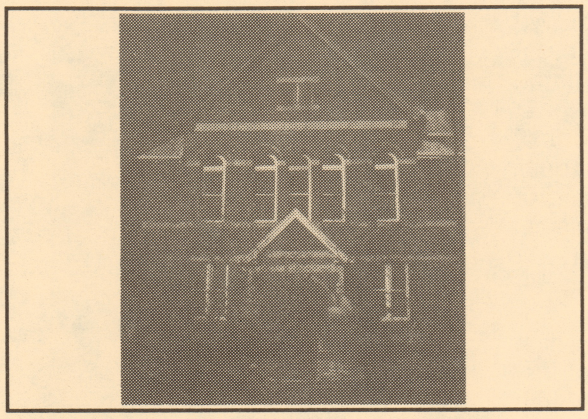
"It has a four stage tower with German wedge shape roof, the only one of Lloyd's churches I've seen with that element. It has a cross-shape plan, arcaded belfry, quatrefoil cutouts and lancet windows.

"The tower is placed on the corner of the building which faces Jefferson, east of the Renaissance Center. If you look up you can see two crocketed pinnacles soaring up on the other side, not to totally balance the building but to give a sense of upward angular form and add a delicacy to the facade.

"The interior is spectacular with hammer beams and stained glass windows. In its day it was known to be the most elaborate church in Detroit."

A close-up showed the crockets or protruding foliage ornamentation on the pinnacles.

Central Methodist Episcopal Church, Woodward at Adams near Grand Circus Park, Detroit. The second famous Lloyd church in Detroit, now Central United Methodist. Limestone with sandstone trim. "The organist told us it is still functioning and totally integrated, 50-50 black and white. While we were there they were operating an all-day soup kitchen.



Harris Hall, Huron and State Streets, Ann Arbor, 1886.

"The church has a nice central lancet window. The church tower is polygonal shape."

"In the 1930s when they widened Woodward Avenue, they had to chop 26 feet out of the nave of the church and move the facade and tower back.

"When you go in it gives you a funny feeling. It's very grand and beautiful with Gothic vaulting but it's very intimate."

Trinity Church, Columbus, Ohio, 1869. "Built six years after Christ Church, it's almost a mirror image. The tower has the battlement though not the elaborate conical roof. There is a pinnacle balancing the square tower."

All Saint's Church, Saugatuck, Michigan, 1874. Carpenter Gothic like St. James on Grosse Ile. "Charming open belfry with conical roof."

St. Paul's Episcopal Church, Marquette, Michigan, 1874. Built of Marquette brownstone. Square tower with battlements, placed at 45 degree angle to facade.

Church of the Holy Spirit, Kenyon College, Gambier, Ohio. "Lloyd did the main chapel. The tower is moved into the elbow formed by nave and transept. Roof is chromatic tile."

Lloyd also did Trinity Church in Marshall and St. Paul's in Flint, an Episcopal cathedral in Pittsburgh and a church in Erie, Pennsylvania.

"To get to know an architect you really have to see his house—that's where his true personality would be exhibited I would think."

He had a newer stick style house with half-timbering on the Canadian banks of the Detroit River.

"We see a cross gable kind of Gothic asymmetry. It lacks the more formal elaboration of some of his other work which tells me he was probably working for clients who wanted elaborate buildings."

Thomas Parker house, opposite Christ Church, Detroit. "Parker, a grocer and vestryman at Christ Church, took Lloyd's plans for the rectory and had a similar house built across the street."

David and Sara Whitney house, Woodward Avenue, Detroit, 1890-94, now the beautifully restored Whitney Restaurant. "I would say this is the most famous still standing residence in Detroit." Described by the *Free Press* at the time as "the most elaborate, pretentious house in the west."

"It is more Romanesque with almost a Queen Anne feel in its exuberance. It has rounded turrets with conical top, Romanesque porch, undulating surface, bay window, elliptical chimneys, pinnacles and a new kind of foliated capital."

She showed a picture of an 1881 Second Empire house he did, with mansard roof, which is no longer standing. He also did a lot of commercial buildings and was one of the first to use cast iron which became a popular building material after the Civil War.

State Hospital Building No. 50, Traverse City, Michigan, 1885. "This building knocked me over. I was up at Traverse City on another assignment and didn't know it was a Lloyd building."

"It followed the famous Kirkbright Plan of a Philadelphia psychiatrist. His theory was that if you treat mental patients in a beautiful setting they will get better more quickly."

The building had a sun room, wide corridors, good ventilation, plenty of room and an arboretum around it.

"The building is very linear, Italianate in feel. Venetian towers of galvanized metal create an eerie, mystical feeling. The state closed the asylum in the 1980s. There is now a plan to turn the building into an upscale retirement center."

WASHTENAW COUNTY HAD FIRST AGRICULTURAL FAIR IN STATE OF MICHIGAN IN ANN ARBOR IN 1848

The first agricultural fair in Michigan was held in Ann Arbor in 1848, a year before the first state fair, according to a chance find of a local newspaper article.

Susan Wineberg, WCHS vice-president, found it in the July 6, 1918 *Ann Arbor Daily Times News* while looking for something else. She passed it on to the editor.

"DETROIT WANTS OUR LOG CABIN IN BURNS PARK" the headline said.

"The Michigan State Agricultural Society which is the Michigan State Fair Association of Detroit, has its eye on Ann Arbor's memorial of the first agricultural fair held in Michigan, the log cabin which stands in Burns Park which was the old Washtenaw County Fairgrounds and wants to move it over to Detroit," the article begins.

G.W. Dickinson, secretary-manager of the state fair, made the request in a letter to Mayor Ernst Wurster. Wurster reportedly did not favor the idea.

The mayor agreed that perhaps the cabin had not had as good care as it should have but he thought Detroit's interest might spur more interest here in preserving it.

It was not moved and not too well preserved either because by the mid-1950s it had deteriorated. After an unsuccessful attempt by WCHS to move and preserve it, the city razed it in the spring of 1956.

Readers may recall a January 1992 *Impressions* article that names of Washtenaw pioneers, incised on the logs, have been saved and stored by the City of Ann Arbor. To save space the city sawed planks containing the names from the logs.

The names and dates of arrival were copied and reported in the *Impressions* in installments in January through April 1992 issues.

When the cabin was torn down in 1956 no one seemed to know who had built it or exactly when. But one plank says "Erected in honor of Washtenaw Pioneers—1898."

Dickinson, the state fair secretary-manager, assumes it was built in commemoration of the 50th anniversary of the first fair.

It probably was built for both reasons. because a broken plank says "Officers, 1848," when the county agricultural society was formed and its first fair held.

While Chapman does not tell us it was the first fair in the state, it does say the fair was held in 1848 in the house and yard now occupied by the Catholic School of Ann Arbor (St. Thomas).

The 1918 reporter says the log cabin "was the result of an effort of the old Washtenaw pioneers to establish a permanent memorial of the early days of Michigan."

"In this cabin, which was intended as a house of relics and mementos of pioneer days, was placed a large and valuable collection of pioneer relics.

It was soon found that the cabin was not a safe place to keep them. The cabin was vandalized and a number of relics (called artifacts today) were stolen. The relics were moved to a room on the top floor of the courthouse.

The city bought the fairgrounds in 1910 for Burns Park, according to *Ann Arbor: The Changing Scene* by the late Adam Christman, and became owner of the cabin. However, fair activities seem to have continued there perhaps into the 1920s.

In the park, the cabin was used at various times for ice skaters to warm themselves, wading pool users to change clothes, for voting and by Civic theater stage crews.

CAN YOU DATE THIS?

What year do you think articles on the following mix of auto industry topics appeared in *The New York Times*?

"Reports on new motor fuels from molasses in South Africa, liquefied peat in Sweden, coal gas in England.

"Auto maker says high price of gas is menace to motor trade.

"A new fuel greatest need of auto industry.

"Aluminum favored for engines.

"Judge asserts manufacturers are liable for hidden defects."

Answer next month.

KEMPF BROWN BAG LECTURES ANNOUNCED

The Kempf House Brown Bag Lecture Series will resume at noon Wednesday, March 16 with Mary Culver talking about "Ann Arbor Architect: Fiske Kimball."

Others will be:

March 23, "The Great State Theater," by Susan Wineberg.

March 30, "Log Houses of Washtenaw County," by Wystan Stevens.

April 6, "WPA Post Offices," by Gladys Saborio.

April 13, "Main Street, Ann Arbor," by Grace Shackman.

Dollar donation includes lecture and beverage. Bring your own bag lunch. The house is also open to tour 10 a.m.-2 p.m. Wednesdays.

CUBS, CLASSES ENJOY "WHAT IS IT?" GAME

WCHS's traveling "What is it?" games have recently entertained about 40 people of Cub Scout Pack 71, 14 persons of another Cub Den and 55 persons in two classes at King Elementary School, Arlene Schmid, chairman, reports.

Children's and adult games each consist of collections of small artifacts with humorous multiple choice answers as to what the items are. The games are available for classes and meetings free of charge. Information: Mrs. Schmid, 665-8773.

GENEALOGY BY COMPUTER

Harley Barnette will demonstrate "Genealogy by Computer" at the Genealogy Society of Washtenaw County meeting at 1:30 p.m. Sunday, March 27, at Washtenaw Community College in the Literature, Arts and Sciences Lecture Hall 2.

CERTIFICATES OFFERED

Hand lettered certificates are offered free of charge, framed if desired, by WCHS to organizations (businesses, churches, schools, etc.) for milestone anniversaries. Information: 663-8826.

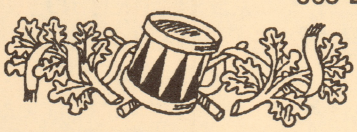
MUSEUM EXTERIOR *(continued)*

the 1830s when the house was built. If we could get away without having to install them now we could probably save ourselves about $50,000—no, this is not an option!

We are hoping to get some of this work donated, and we have had some nice offers of help from several sources. We are working to pull this package all together, and once it gets together we will be over a major hurdle and will be looking forward to completion of our museum.

At the moment, I am looking forward to WCHS's fund raiser, the Stage Door Canteen Party March 25 at Cobblestone Farm Barn. The proceeds will benefit the Museum and will go directly toward the work described above.

Karen O'Neal
665-2242



HOW TO JOIN

To join WCHS send name, address and phone number with check or money order payable to Washtenaw County Historical Society to: WCHS Membership, c/of Patty Creal, Treasurer, 2655 Esch Drive, Ann Arbor, MI 48104.

Annual dues are: individual, $15; couple/family, $25; student or senior (60+),$10; senior couple (one 60+), $19; business, association, $50; patron, $100. Information: 662-9092.

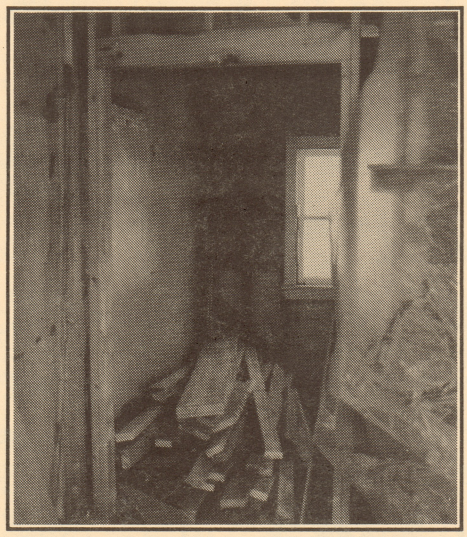


Photo by Karen O'Neal

Framed in space for Museum Shop in Kellogg-Warden House at 500 North Main. Much interior work remains to be done.

HISTORY HAPPENINGS

Dexter Historical Society: 21st annual Pioneer Craft Fair, 10 a.m.-4 p.m. Saturday, March 26, at Dexter High School. Demonstrations, sales by 55 artists. Luncheon served.

Manchester Society: 7:30 p.m. third Tuesday at Blacksmith Shop, 324 East Main. Program topic March 15, "Salute to Women" for Women's History Month.

Milan Society: 7:30 p.m. third Wednesday at Hack house, 775 County Street.

Salem Society: 6:30 p.m. Thursday, March 24, at Salem Township Hall. Annual potluck dinner followed by Victorian fashion show presented by member Laura Obarzanek.

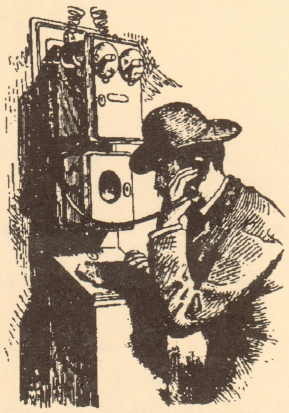
TV-VCR DRIVE AT 100% THANKS TO OUR READERS, KNAPP'S RESTAURANTS

Hurrah, hurrah! The WCHS drive to collect enough Bill Knapp's Restaurant points to buy a TV-VCR for the museum is over the top, thanks to so many of you who collected them for us.

The drive started in October 1991 to earn a VCR. We reached our goal of 16,509 points in November 1992 when the Board decided to go for a combination TV-VCR requiring a little more than twice as many points—33,283.

WCHS is most grateful to Bill Knapp's and all of you who helped. This is one more step toward an operating museum.

For those who are willing to bear with us, we would like to continue collecting points for a new goal to be set soon. Our needs are many.



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Published September-May, except December, January.
WCHS Office: (313) 662-9092

WASHTENAW COUNTY HISTORICAL SOCIETY

'MILLS ALONG THE HURON'

2:00 P.M. • Sunday March 20, 1994

Ladies Literary Club
218 N. Washington
Ypsilanti, Michigan

WASHTENAW COUNTY HISTORICAL SOCIETY
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